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DEVOTED TO MORALITY, PURE LITERATURE, FOREIGN AND DOMESTIC NEWS, AGRICULTURE, THE COMMERCIAL INTEREST, SCIENCE, ART AND AMUSEMENT.

VOLUME XXVIII. PHILADELPHIA, SATURDAY, JULY 28, 1849. WHOLE NO. 1461.

Original Poetry.

TRUTH.

WRITTEN FOR THE SATURDAY EVENING POST,
BY REV. ABEL C. THOMAS.

"Truth shall spring out of the earth."—Psalm lxv. 11.

Oh, there it sat Fable nor fancy smooth
Whereof the Mythologians tell,
Of seeking and finding the goddess of Truth
In the bottom of a well.

In old's holy Spirit, creative alone,
Hath Truth a destructive birth,
Yet search and under, in every zone,
And reckon: remember, her throne to her theatre—
And, all things portrayed on where order is known,
The springs from the heart of the earth.

How fearfully dusty would be the brink
Of a well through the globe's deep core!
To the central point of the fit sight still sink,
And do discouraged with be no more.

Great Scripture, so deep, she appeared it all,
Through fathomless, infinite space,
From the central point of the first earth ball,
To the outside of the creation.

Yet, though so deep, she appeared it all,
Through fathomless, infinite space,
From the central point of the first earth ball,
To the outside of the creation.

The potency of the earth, in a tissue such as this,
Is subtly a mystical trust
Heavenly tribunal one universe ever eclipse—
Is mystical to God!

And systems of vast speed, of Truth constantly pouring
With an instinct of life divine
And from every one into its philosopher bring,
While, in the mind, the mind's nor ever discerns,
Whose thoughts, deeds, its feelings and bodies are known,
Is a something of a mind
Indignation, and possessing
Is a something of a mind
Of the Lord's own Spirit,
Of the Lord's own Spirit,
Of the Lord's own Spirit,

The World Abroad.

PENCILLINGS IN ENGLAND.

BY D. W. GOLDEN.

ORIBI, ALBONI AND JENNY LIND.

I am Metamorphosed. Albeni before I saw her great rival the "Swedish nightingale." Jenny Lind. Madame Grisi sang with her upon the occasion, and they sang exceedingly well, sang very enchantingly, too. But she is no longer the rage of the fashionable world—her brightness has passed away, and her power. Making no pretensions to musical skill, of course I venture upon no criticisms, but I can relate my impressions. It was my first visit to an opera, and I should not perhaps have then made the right subject of the birthtime of a kind friend who urged me to share his box with him for the evening at the Royal Italian Opera. We stepped into our box (which cost for the night twenty-five dollars) a few minutes before eight, the time for the curtain to arise, and the night of itself, was worth the trouble of a visit. Imagine a vast interior lighted by a numerous chandeliers which shed light like the sun—between two and three hundred splendid rooms filled with the nobility, and wisdom and beauty of England, blood, wealth and talent—a vast pit, a small gallery and an amphitheatre, and you have the inside of the Royal Italian Opera. We gaze—etiquette of the house, put and stable, is indecorously rigid, even to which the lid glares and a certain colored waistcoat—but "where a man is among Romans," or finds, "he must do as the Romans" or finds "do." The opera to the evening was Scotti's delicious *Lady of the Lake*, Italianized. The band of performers and numbers 2 members, and the effect of their music, when combined with the voices of the singers, was almost miraculous. An idea of the power and sublimity of musical sounds exists over me, such as I never felt before.

Madame Grisi was dressed in the simplest manner possible—no gloss whatever, with a crimson turban prettily adjust the waist. Her figure has her acting, was good, especially where fire, enthusiasm and daring were in the issue she sang. Her eyes flashed forth the true Italian fire, and her hair was dark and beautiful. Her voice, to me, was exceedingly sweet and thrilling, and while she sang, I could but remember the superiority of her, which I said to be true—how that once being invited by some haughty noble-man in London to an evening party, when the supper was announced, an official politely informed her that supper was provided on *a shorter room for the musicians*! The proud tolerance, in the insolence of his haughtiness, forgot decency in his treatment of an invited guest! Grisi later stumbled—how her black eyes shot lightning, and her step grew haughty! A half-dozen of the "stink" of the nobility and literary aristocracy followed her into her secluded supper room, and there, with her associate singers, she sang outrageous songs of marvellous beauty, that the audience would hear; full on upon their knees for the privilege of supper table! There was put left the magnificent, passionate acting of the enemy qualities, and that sweet dignity that was her glory in the days when she was the morning star.—Now she is in the evening star, for her youth days are gone.

Mdlle. Alboni sang the part of Malcolm the same evening, and her voice was the softest, clearest, that I had then ever heard. She was dressed with simplicity and her charm of her acting was in a certain naivete that appeared in every gesture. She is fat, and with a beautiful person, as regards form hair, and a lovely countenance. When she came out upon the stage, she was greeted with applause, and her first notes were like a bird's—so soft, gushing and artless. Although so far away from her, in a distant box, and more in ears in so clearly and distinctly. At length she seemed to gather courage, or passion, and grew more full and declamatory in her style and voice. Then the military orchestra broke in upon her, and her silvery tones were lost, and were watched, fainter, yet almost as clearly as ever. Then the orchestra's thunder died away, and she sang—sang! as song by her alone. Every moment, aided to the intense passion of her manner, and the wonderful sweetness and depth of her voice. Up and up, farther and farther into the deep blue, went her voice, until an idea seized me that a certain note—so high that I could only imagine it—should be her resting place, should complete the harmony. And her now beautiful effort she reached it, and passed there like a bird, filling the capacious theatre with the thrilling note, and then back returned. All had been still, pain fully still, until that time reached and reached, but then such a clapping of delicate hands, such a waving of kerchiefs, I never saw before. Lord Morpeth (now Earl of Carlisle) arose in his box, and there to her a splendid bouquet, which, with admirable perception, she threw into the back of her trial, Grisi. The two sons of old Gaspar Louis Philippe (now Count de Eu) were there, and "followed suit" with their bouquets. There were many other thrilling scenes and passages, but none equaling in wonderful compass of voice and almost sublimity of passion, this scene.

The next night Jenny Lind, pure hearted Jenny Lind, sang as Lucie, in *Lucie de Lammermoor*. The price of boxes rose from twenty-five dollars to eighty, and scarce any majority bought up at that price. I will say nothing of her voice, if less so often been justly praised by the greatest of critics. But of her manner, appearance and actions, I will speak. There was a free, hearted, almost colloquial confidence in her manner, that captivated all that saw her, and would have done so had she not sung a note. With a full, round, merry face, rich, ripe lips, and mild eyes, and a frank, simple bearing, she was the *beau-ideal* of a poet—and to him, romantic setting, and a voice whose marvellous powers alone would captivate any musical audience in the world—not have the contemptible Jenny Lind. I confess that my slumbest pride at her loss in the last—that she had her meretricious powers, not without adding all her splendid temptations from the luxurious enjoyment that threw hereupon to her, she remains as pure, as sweet, as free, and generous, as when she graced the humble home of that simple manufacturer at Northern—father and Amid the applauses and flatteries of the Berliners, the Parisians and the Londoners, she preserves her original simplicity and pureness of heart. One of her most intimate friends is Mrs. C. Hall, the fine-hearted authoress of "The White Boy," and "Tales of Woman's Trials," and other works, whom "Romany" at Old Brompton is close by Jenny Lind's London home. The various reports of her marriage with Mr. Harris of Bath, are false, and I have serious doubts whether she ever knew any Harris, though it is barely possible that such a engaged be has and the reports are only premature. She deserves no less a husband as there is in Old England.—*Olive Branch.*

Miscellaneous.

LANGUAGE OF NATURE.

A gentleman of an acquaintance, while traveling some years ago on the continent, was on one occasion sadly at a loss how to make himself understood. Coming to an inn, he followed, there not a single word of either English or French was spoken, he felt himself, to be called it, "tongue-tied, by stark mp" he wanted to order dinner, but no one could comprehend to meaning, until, at length, having recourse to the only one of the language of nature, he fairly effected his purpose. He pointed to his mouth—this one hand, while with the other he pointed to four others on the dial of his watch, after which he made a show of spreading a cloth on a table, all which signs were too significant to be misunderstood. A capital dinner smoked on the table of the host which he had ordered. This was the first enough in it way, but not half so interesting as the one of the same nature told by Mr. Cooper, in his late work "Excursions in Switzerland." Here is his account of the affair:—We reached Altorfdorf to breakfast, and here we encountered a serious difficulty; we could not make ourselves understood. Our German was by no means classical: and English, Italian, and French, were all Hebrew to the good people of the mountain. The servant from one of the Barrone valleys, and spoke tolerably as pure a patois as he could wish. But not a single word could he, for the peace of the district would seem to fellowship with that of the linguist. In this dilemma we were then we spun the language of nature. It was not difficult to make the host understand that we wished to eat. So far, all was well—but "what would we eat?" We were sufficiently hungry to eat anything—but how were to express any thing by signs? It should be interpreted as many into "many fours." In this crisis I bethought me of a long unpainted art, and crossed like a cock. The shrill screamer struck me instantly that the use of the good moment when it was answered by such a pen of laughter as none but village lungs could raise. We——, who is an admirable mimic, ran after the screamer, partly from to their good host assistant's assisting the results, and began quite successfully to imitate like a hen. He was answered by screams of laughter. At last, one, who had a brained heart, as answered our signal, and by the last moment none of the "women-folk" could look at us without bursting hysterical merriment. To be sure, it was full enough to lead himself to understand us, and we soon partook of the fare of natural simplicity.

To Tunis Mar.—One of the finest and bravest of the officers who have lately fallen upon the unfortunate plains of Mexico, and one that deserved by and distinguished promotion, while a color of Paris, being impatriated by a high-spirited ...ion compassion to drink with him the ex... and wished for his speedy recovery. ...—*My* mother would not wear no ...

A THRILLING SKETCH.

"Ada us in the pledge, Colonel; surely you will not refuse me," said a beautiful bride, coming from a bevy of bridesmaids and attendants—a box of brimming champagne in the spake.

The gentleman whom she addressed had evidently refrained, during the evening, from drinking any of the costly wine, prepared for the guests. His feeling himself the subject of general attention—the bride's request—spoke a language not to be misunderstood, stammered a few indistinct words, took the glass and, bowing gracefully, drank long life and happiness to the bride.

"I told you I should succeed," said the young and happy bridegroom, her eyes sparkling with triumph, as she retired into the circle of bridesmaids. "I knew Colonel Warren would not refuse me. What a pity he has got such terrible recollections in his head. He used to be foremost when a happy a lover, and now he is sentimental when the wine circulated."

No one was there to sentimentalize this joyous but thoughtless creature, or to tell her that Colonel Warren's indulgence in wine nearly proved his ruin. He had been absent from his native city for some years, during which period he had devoted a considerable share of his attention to wine, as the victim of his own weakness. On his return, his old associates in vain pretended him to allow his recollections. Some pitied his misfortune—others had endeavored to induce him to join them in convivial parties, but his answer was always the same. This was the first time, since his return, that he had been induced to taste the accursed of lustre. It was resolved to try whether the influence of the set would not break a resolution which more than one fell to be a stomach on himself. How the scheme succeeded we have seen.

No person can adequately describe the emotions of Colonel Warren during the moment he handed the face taking the proffered glass from the bride. He was chivalrous to a fault in his demeanor to the sex, and had always been known to treat a lady as he asked by a woman. The bride was the daughter of his friend, a cherished friend, a companion for he had many a time dandled on his knee, and whom he had never done anything to slight or pain. He stood as we have seen, irresolute for a moment, hesitating between fears for the result, and a disdain of being true in the issue she sank. Her eyes flashed forth the true Italian fire, and her hair was dark and beautiful. Her voice, to me, was exceedingly sweet and thrilling, and while she sang, I could but remember the superiority of her, which I said to be true—how that once being invited by some haughty noble-man in London to an evening party, when the supper was announced, an official politely informed her that supper was provided on *a shorter room for the musicians*! The proud tolerance, in the insolence of his haughtiness, forgot decency in his treatment of an invited guest! Grisi later stumbled—how her black eyes shot lightning, and her step grew haughty! A half-dozen of the "stink" of the nobility and literary aristocracy followed her into her secluded supper room, and there, with her associate singers, she sang outrageous songs of marvellous beauty, that the audience would hear; full on upon their knees for the privilege of supper table! There was put left the magnificent, passionate acting of the enemy qualities, and that sweet dignity that was her glory in the days when she was the morning star.—Now she is in the evening star, for her youth days are gone.

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United States SATURDAY POST.

HENRY PETERSON, EDITOR.

Philadelphia:

SATURDAY, JULY 20, 1850.

ALL THE CONTENTS OF THIS POST ARE SET UP EXPRESSLY FOR THIS AND IT ALONE. IT IS NOT A MERE REPRINT OF A DAILY PAPER.

TO POSTMASTERS.

We trust our old friends, the Postmasters, will exert themselves and get up large Clubs for the SATURDAY POST; for it they do not feel inclined to take advantage of our liberal offers themselves, that they will show our Prospectus to some other person who will exert themselves, and who will be willing to do so. We think there need be no great difficulty in getting subscribers to the cheapest paper, as those who will take the trouble to compare it with the other weekly papers, cannot fail to perceive that it contains all comparatively more matter than any other paper.

For instance, turn to France. The people of France have just voted down the Act of Constitutional Republicanism, with democratic tendencies. They would by universal suffrage, have unanimously elected a helping hand to struggling liberty in Europe, and choosing a king of order, respect of law, and a desire to avoid a resort to the sword. But they have not done so. But what do the newspapers of the French people turn to seek for such facts? Do they tell us that the people are "Red Republicans,"—a party which has little respect for the sacredness of order, but an utter love of change for the sake of change, merely, rather. Constitutional *Freedom* as of less importance than some visionary theory? Do they tell us that the people have a moral and intellectual recklessness revelling in the excitement of crime, and a disposition to make crime or misfortune, has "nothing to lose, and everything to gain."

Now, we have reasons to fear that the republican cause has fallen into the hands of men of this description, but we believe the following is an extract from a Manifesto of the Socialist Democratic committee published in Germany, and we think it is quite as much in the folly and ultrasism of the leaders of the liberal party, as to the baseness and ignorance of the masses.

"The reform of the present state of society must go hand in hand with and be made permanent by a reform in the relations between capital and labor. Destruction. Education and instruction must, therefore, be the principal objects of our attention. To this end we must try to make men fit constitutional rights, and to do so respect desire reform, but to do so respect desire reform."

Now, we say nothing against the honesty of the Socialist Democratic committee, but we think it is wondered at that the masses of the people should recoil from following such leaders. We know that the people of France, like the people of this country, are not fools. The fact that the constitutional movement party is infected with Socialism, is the reason why it is not popular. It is evident that it is not warmly supported by the middle classes, nor that German republicanism is not popular in Germany, and does not flourish, and as lastly as we may, so far the Socialist party of Europe is concerned, against all religion. We do not desire liberty at home, and we do not desire it abroad, if it is to be at other respects, we wish to break entirely with the Old World. We do not desire to "make men fit for" upon a reform claim; nor do we respect desire reform, but we do desire reform.

United States SATURDAY POST.

Philadelphia:

SATURDAY, JULY 29, 1848.

TERRIBLE DISASTER.

The ship Charles Bartlett, of Plymouth, Massachusetts, on Wednesday the 27th ult., at about 12 P. M., was run down by the steamer Europa, and sunk in three minutes, with 134 passengers and crew.

The catastrophe occurred during a squall, and although the boats of the Europa were instantly lowered, every passenger perished. Intelligence of all out of the 170 souls on board was saved. The Captain, second mate and ten of the crew were among the survivors.

The Europa is suspected of all blame, not only by the sea officers, but by the unanimous voice of the British press and public. A subscription of £250 was promptly started for the benefit of the Europa, to which the proprietors have added £50. They likewise offered to carry the whole of the survivors from Boston to New York free of charge.

The Charles Bartlett was bound from London to New York with immigrants, and had on board 120 tons of merchandise, consisting of lead and cotton cloth.

R. B. Forbes, Esq., a passenger in the Europa, behaved with surprising gallantry upon the occasion, and has been presented with the gold medal of the Liverpool Humane Humane Society. The Europa sustained no material damage by the collision.

Captain Bartlett, of the sunken ship, gives the following particulars of the collision with the Europa:—

At 11 P. M., being on the weather side of the open deck, took a comfortable nap in company with distant friends. Turned out cast to windward and to my cot in the steerage. The night was fine, nothing that I was listening, I called in windward and rushed on deck! All hands! I supposed was a skirmish, about one point forward of our beam, about 200 yards distant. I believed the helm up, thinking she did not discover us—that we were about to cross the bow of the Europa, and came in contact. All hands shouted at the moment to be saved, and the cry was echoed from the Europa. I was on the ship's quarter, and the impression that was the only chance of escape. There were nearly a hundred passengers in the steerage the time. All were of no avail, for in one minute from the time we first saw the ship was upon us, getting at the rate of twelve knots an hour, striking us abreast of the mainmast, right in the midst of the terrible scene which ensued, I am unable to describe. I was struck by something with the man at the wheel. I turned and supposed it a carpenter, looking for some article about the steerage, at their only hope. I caught hold of the bottom rigging of the boat, and found myself standing at the same time to the cross and passengers to relief. I had barely time to look at the man's face, and while getting up I noticed that her bow was stove in, and that she was fast to the after boat, that she was there clear for a moment. I then left her, and I saw no more of her. Those who were saved were landed principally from

Selected Poetry.

FROM THE SOME JOURNAL.

THE POET'S DECLARATION.

BY RONDRO STEIL.

Twilight shadows gathering round me,
Firelight flickering on the wall,
With their waving drapery bound me,
Round me and the quaint old chair,
Quaint old hall where I sat dreaming
Idly in an antique spell;
Watching the frill flotilla's wave!
Spiritual visions-vampire and ghost-no
Morning 'mid the drapery there.

Child that once sat the shadows clothed,
Then would his drapery rise and fall—
Clothing in when the curtain waved!
Visions came—as the fanciful call—
Fairy, fate visions, wonderful spirits,
Came and looked into my eyes!

Too calm to waken a call surprise—
Elicit their steps in the light that rifled
The dim, sweet gloom that severed them late.

Was I afraid, when my tabling fancies
Called them to me my grand old chair?
Ah, no! eager for quaint romances,
I saw and sense fingerings there.
Sitting calm as a stately Emperor,
After the silvery music was finished;
Waited I till the vacuous syrens
With an eager joke those whom I saw dancing
Through, where the lifted drapery hung

Faint, faint forms, and sweet, sweet faces,
Hovered silent in the dreamy light,
Dimly enchanting eloquent graces,
Floating lessons and sense to sight.
And I will tell you—when you will listen!—
Of one visitant dear and fair
That came glidingly to my chair—
How was the power of her presence felt.
Will she not dark was her sabered hair.

Have your waists? Can't that dark hair flowing
Waved on the air like the wing of a bird—
Sweet was her look with its wild expression—
Sweet was her lip with its soft red word?
One word—but one—but one unuttered ever—
One love, clear, continued word.
Like a drooping cloud through shadows heard,
Over her lip in music flowing!—
Love,' dare,' 'love,' 'love,' was the whispered
word.

Closer and closer her white robe fastened
Through the dim drapery by twilight made—
Softer and lower the word that she uttered,
Over my head that I took no heed!
Her faint breath played, and her slender fingers
Like music on my cheeks did!
With a touch as soft as a touch of air—
And she kissed my brow as I wandering mut-
tered,
"Love!" eye, "love," answered young lips
rare.

One white arm, with a way caressing,
Lay like a wreath around my neck!
Close to mine was her warm cheek pressing
Close to mine her dark fingers fell!
The locks were by and the freight fettered,
Yet the sweet dear—the sweet dear—
Till my own arm was flooded with ecstacy!
And her voice was soft as an angel's breathing!—
As soft—as sweet—as pure!

But, ah! sweet spring! one arm reclining
Well retained the sweet fragile form!
The wonder ceased!—before me shining,
I saw that face and fattering her!
My love thrilled up with a full emotion,
And for cheek flushed a deeper hue,
Till I was confessed to—like—like—like you!
For the word she mentioned I'm weary pining—
Dearest, now, say the dream come true?

A Leaf from History

THE PHILOSOPHY OF ROUSSEAU.

(CONCLUDED FROM OUR LAST.)

[Fort. Lewes "Life of Robespierre," recently published by Carey & Hart, we take the following chapter descriptive of that philosophy which did much to produce the French Revolution.]

The Academy of Dijon having gained celebrity by its foolish programme, grew bolder, and proposed this monstrous question: *What is the origin of the inequality among men, and is it sanctioned by the law of nature?* Rousseau's famous *Discourse* did not obtain the prize, but it caused a greater sensation than any prize essay ever written. It is the paradox of the day. *Discours*, but more seriously meditated upon and more profound. It is less of a caprice, and more of a conviction. It is in a measure, vehement protest against civilization, a protest in favor of the poor against the rich, of the oppressed and degraded Many against the polished vicious Few. The very manuscript, I suppose, possessed the prize being awarded to the *Discours*. Perhaps it is that it excited the jealousies, frivolous society of France, and that the full success was not obtained till some years later, when the times had grown more serious.

"*L'homme par nature est un animal sauvage.*"—[The man who lives in a boyvood animal.] That is the keynote of the work; and it is nothing more than the aphoristic formula of the Cynic School. He admits that inequalities, physical as well as mental, exist, but these inequalities he attributes to the successive influence of civilization, with its luxuries, its subtleties, and its vices. In a state of nature, man's bodies being equally exercised, become equally vigorous and the healthy habit forces the healthy mind. He paints in glowing colors the ideal state of savage life, when men without language except a few expressive sounds such as animals uttered, roamed at will through the primeval forests of the solitude of affection, taking a wife to satisfy a passing desire, and heedless of his offspring, knew, simply, instinct, and few

Not with limited strength poring over miserable books!

This is what man was, and what he is, you are called upon to compare with that primeval state.

So far it only another statement of his former ideas, but as he proceeds, the dangerous consequences rigorously deduced from it appear. Men were born equal. Equality is health, is strength, is virtue in property. The earth belonged to all, and to none. Inequality began with the creation of the first slave, in favor of the law—it, and in favor, are the consecration of that spoliation:

"The first man who having enclosed a piece of land, took it into his head to say, This is mine, and found people simple enough to believe him, was the real founder of civil society. What crimes what battles, what murders, and what horrible miseries would he have spared the human race, who should have torn down the fence and exclaimed, Beware how you listen to this impostor! You are lost if you forget that the fruits belong to all, and the earth to no one!"

The bold attack upon the very nature of property startled the age, that even Voltaire called it the pleasantry of a harlequin! who examined the purse of a pauper the rich. It was passing beyond the limits of permissible paradox, and was becoming absolute nonsense was serious. But the objection naturally made, that a man, having built a wall his own land, was entitled to be master, by asking—Who gave you the right to build it? How can you pretend to be equal to the labor we, the masons, never imposed upon you? The unconscious consent of the whole human race was necessary before you could appropriate from the common lands more than was necessary for your own subsistence. You are rich! but we suffer! We would re-assert property. he was prepared to have. What are laws but the arbitrary assistance of men who wished to secure by the sanction of the strong the property of the weak? Rousseau was natural. But the objection naturally made, that a man, having built a wall his own land, was entitled to be master, by asking—Who gave you the right to build it? How can you pretend to be equal to the labor we, the masons, never imposed upon you? The unconscious consent of the whole human race was necessary before you could appropriate from the common lands more than was necessary for your own subsistence. You are rich! but we suffer! We would re-assert property. he was prepared to have. What are laws but the arbitrary assistance of men who wished to secure by the sanction of the strong the property of the weak? Rousseau was natural.

But this metaphysical method was in high favor at that period; and Rousseau's success is owing as much to his style as to his eloquence. It was the style of the time. He was a philosophical poet, and his sincere conviction of the truth of his ideas gave them a power which did not belong to the mere literary skill of the age. He was a poet who had the courage of his opinions, and who, in the midst of a society of sceptics, was a believer. He was a philosophical poet, and his sincere conviction of the truth of his ideas gave them a power which did not belong to the mere literary skill of the age. He was a poet who had the courage of his opinions, and who, in the midst of a society of sceptics, was a believer.

Rousseau